
The Repertory Spectator

Vol. I. No. 8

BOSTON,

NOVEMBER, 1925

Published Monthly

"How far that little candle throws his beams!



So shines a good deed in a naughty world."

The Repertory Theatre of Boston

Ground Broken for This Building on Armistice Day, November 11, 1924

Curtain Rises Armistice Eve, November 10, 1925



The Realization of a Long-Cherished Ideal

OUR ORCHESTRA

To Consist of a Band of Expert Musicians Under the Leadership of Daniel Kuntz

We are most fortunate in being able to announce that we have secured the services of Daniel Kuntz, a musician and leader of national reputation, as conductor of the orchestra of The Repertory Theatre of Boston. The orchestra that he has assembled will consist of three violins, viola, cello, bass, flute, clarinet, piano and drums.

Mr. Kuntz scarcely needs any introduction to the Boston public. He was one of the original members of the Boston Symphony Orchestra, and served as violinist in it during a period of thirty-three years. He is now an honorary member of that organization. For twenty-two summers he conducted the orchestra at Poland Springs, and for nine years at the Lake Placid Club. One summer thirty years ago he played in the orchestra in the theatre at Baireuth which was built under the direction of Richard Wagner for the production of his great music dramas. In Boston, Mr. Kuntz has also been connected with various concert organizations, notably the Kneisel Quartet and the Adamowski Quartet, and he has also been

leader of the Boston Chamber Music Club.

To his duties at The Repertory Theatre of Boston Mr. Kuntz will bring all the advantage of his great skill and art as musician and leader. His vast experience and special aptitude in the arranging of popular programs will enable him to offer our audiences the best of musical entertainment, and he will have at his disposal one of the largest musical libraries in the possession of any individual musician in this country. He has arranged to give a half hour of concert music before each performance, starting, matinees at 1.45 and evenings at 7.45.

The play, of course, is the thing in the theatre, but no theatre is complete without an orchestra that will lead the way to the rise of the curtain at each performance, that will provide musical diversion between the acts, and that will follow the fall of the curtain with an appropriate selection while the audience is leaving the theatre. Our orchestra will therefore be an integral part of the entire ensemble of The Repertory Theatre of Boston.

FACTS AND FANCIES OF THE STAGE

In the course of an article on "Constructing a Novel," in Scribner's Magazine, Edith Wharton writes: "The traditions of the Theatre Francais used to require that the number of objects on the stage—chairs, tables, even to a glass of water on a table—should be limited to the actual requirements of the drama: the chairs must all be sat in, the table carry some object necessary to the action, the glass of water or decanter of wine be a part of the drama. The stage-realism introduced from England submerged these scenic landmarks under a flood of irrelevant upholstery; but as guides in the labyrinth of composition they are still standing, as necessary to the novelist as to the playwright. In both cases a far profounder effect is produced by the penetrating study of a few characters than by the multiplying of half-drawn figures. Neither novelist nor playwright should ever venture on creating a character without first follow-

ing it out to the end of the tale, and being sure that it is an organic necessity. Characters whose fates have not been settled for them in advance are likely to present as difficult problems as other types of the unemployed."

The quotation from Charlotte Cushman printed in the September number of The Repertory Spectator was written by Miss Cushman in 1874 expressly for Miss Marion H. Brazier of this city, and may be found in her book, "Stage and Screen." The exact phrasing of the quotation is: "I think I love and reverence all the arts equally, only putting my own just above the others, because in it I recognize the union and culmination of them all. To me it seems that when God conceived the world, that was poetry; He formed it, that was sculpture; He colored it, that was painting; He peopled it with living beings, and that was the divine, eternal drama."

Wrote George Henry Lewes in his book, "On Actors and the Art of Act-

ing." "It is the actor's art to express in well known symbols what an individual man may be supposed to feel, and we, the spectators, recognizing these expressions, are thrown into a state of sympathy. Unless the actor follows nature sufficiently to select symbols that are recognized as natural, he fails to touch us; but as to any minute fidelity in copying the actual manner of murderers, misers, avengers, broken-hearted fathers, etc., we really have had so little experience of such characters, that we cannot estimate the fidelity; hence the actor is forced to be as typical as the poet is. Neither pretends closely to copy nature, but only to represent nature sublimated into the ideal. The nearer the approach to every-day reality implied by the author in his characters and language—the closer the coat-and-waistcoat realism of the drama—the closer must be the actor's imitation of every-day manner; but even then he must idealize, i. e., select and heighten—and it is for his tact to determine how much.

SHAKESPEARE'S FEMININE NAMES

An alphabetical list of the names of women in Shakespeare's plays is not without its uses, especially to fond parents in search of names for their baby girls. This is the Shakespeare list: Adriana, Aemilia, Alice, Anne, Andromache, Beatrice, Bianca, Blanch(e?), Bona, Calphurnia, Cassandra, Celia, Ceres, Charmian, Cleopatra, Constance, Cordelia, Cressida, Desdemona, Diana, Dionyeza, Dorcas, Eleanor, Elinor, Elizabeth, Emilia, Francisca, Gertrude, Goneril, Helen, Helena, Hermione, Hermione, Hero, Hippolyta, Imogen, Iras, Iris, Isabel, Isabella, Jaquenetta, Jessica, Joan, Julia, Juliet, Juno, Kate, Katharina, Katharine, Lavinia, Lucetta, Luciana, Lychorida, Margaret, Margery, Maria, Mariana, Marina, Miranda, Mopsa, Nerissa, Octavia, Olivia, Ophelia, Patience, Paulina, Perdita, Phebe, Phrynia, Portia, Regan, Rosalind, Rosalie, Sylvia, Tamora, Thaisa, Timandra, Titania, Ursula, Valeria, Venus, Viola, Violenta, Virgilia, Volumnia.

A recent note in a Scotch paper read: "Mrs. and Mr. Campbell are both doing well after contributing a dollar each to the Near East Relief."

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"RIP VAN WINKLE"

A Sketch of This Famous Play In Which Francis Wilson Will Appear.

As a play, "Rip Van Winkle," to be acted at The Repertory Theatre of Boston with Francis Wilson in the title role, dates back almost to the time of the publication of Irving's story in 1819. The exact date and source of the play are, however, unknown. In his work on the American stage Ludlow says that he bought a manuscript play on the subject in New York in 1826, and that he produced it in Cincinnati the following season. In the autumn of 1829 Charles B. Parsons played Rip in the same city. As early as October, 1829, a version was acted in Philadelphia at the Walnut Street Theatre, with William Chapman as Rip. It is supposed that this was the work of Mr. Kerr, an Englishman.

James H. Hackett, generally acknowledged as the greatest representative of Falstaff on the American stage, was for some years famous in the character of Rip Van Winkle, first playing the part at the Park Theatre, New York, April 22, 1830. William Winter says that Hackett himself was probably the author of this version. In August of the same year, Hackett again appeared as Rip in New York, this time at the Bowery Theatre, and in the following April he returned to the Park Theatre, where he announced the play as "altered from a piece written and produced in London." Hackett went to England in 1832, and appeared in a new dramatization of the story made by Bayle Bernard, but it was not until September, 1853, that this version was acted in America.

In 1833, Tom Flynn acted Rip at the Richmond Hill Theatre in New York, and in the season of 1833-34 an adaptation by John H. Hewitt was given at the Front Street Theatre in Baltimore, with William I. Sherwood as Rip. Charles Burke, half brother of Joseph Jefferson, made a stage version of Irving's story, and produced it at the Arch Street



FRANCIS WILSON AS OLD RIP

Theatre in Philadelphia, in 1849, Burke playing Rip and Joseph Jefferson appearing as the innkeeper, Seth. In later years both Hackett and Jefferson used this version.

But the beginnings of the most famous days of "Rip Van Winkle" on the stage are related by Joseph Jefferson in his Autobiography. During the summer of 1859, he was boarding with his family at a quiet old Dutch farmhouse in Paradise Valley, at the foot of the Pocono Mountains, in Pennsylvania. "On one of those long rainy days that always render the country so dull," he wrote, "I had climbed to the loft of the barn, and lying upon the hay was reading that delightful book, 'The Life and Letters of Washington Irving.' I had gotten well into the volume, and was much interested in it, when, to my surprise, I came upon a passage which said that he (Irving) had seen me at Laura Keane's Theatre as Goldfinch in Holcroft's comedy of 'The Road to Ruin,' and that I reminded him of my father in 'look, gesture, size and make.' Till then I was not aware that he had ever seen me. I was comparatively obscure, and to find myself remembered and written of by such a man gave me a thrill of pleasure I can never forget."

Whereupon Jefferson put the book down, and lay there for a time, thinking what an incentive he had to go on in his profession, and that Washington Irving was the author of a story, "Rip Van Winkle," with dramatic possibilities. "Rip Van Winkle!" he goes on. "There was to me magic in the sound of the name as I repeated it. Why, was not this the very character I wanted? An American story by an American author was surely just the theme suited to an American actor. In ten minutes I had gone to the house and returned to the barn with 'The Sketch Book,' I had not read the story since I was a boy." Then he goes on to tell of his disappointment to find that the tale was purely a narrative. He knew that several ineffective dramatizations had been tried, for he had acted in one of them himself, and he got together three old printed versions, all in two acts. He thought it would be an improvement to arrange the play in three acts, making the scene with

(Continued on page 6)



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THE REPERTORY THEATRE OF BOSTON COMPLETED

VIII.

Sir Rogers Pays His Compliments To The Builders.

Tuesday evening the Tenth of November, in the year of our Lord One Thousand Nine Hundred and Twenty-five! What volumes could be penned concerning the interest manifested in the announcement of that date; what tales of struggles, sacrifices, time and money, disappointment, achievement and all the myriad emotions that embrace this Scheme of things and finally the Fruition of years of labor and hope. And withal what an occasion for rejoicing as the importance of this Event is known and heralded throughout the Dramatic world. So great an excess of Enthusiasm fills my soul this night that I can scarce refrain from mounting the balustrade atop the facade of the Theatre and calling upon the assembled throng to Come and Rejoice with me. And truly they must rejoice when the doors of this unique Playhouse are thrown open and they are able to see for the first time what Skill and Artistry have fashioned for their comfort and pleasure. And lest I digress from the Purpose I have in thought, I shall have to remind myself of my promise to tell "the readers of The Repertory Spectator" something of those who have had their part in this work.

I confess to a sense of lack in matters historical as a usual thing and yet some events indelibly imprint themselves upon my memory. I refer to the Great Accomplishment of the Four Women who have been largely responsible for the beautiful structure that is receiving its dedication this night—Mrs. Henry Jewett, Mrs. John C. Abbot, Mrs. Caroline C. Allen and Miss Hope Ladd. Women with a Purpose, guided by a woman with Vision, they have toiled, fought and won and The Repertory Theatre of Boston is the culmination of their endeavors. "Give them of the fruit of their hands; and let their own works praise them in the gates." And I might add that Henry Jewett, Nol Hewitt, Ned Sturtevant and Weston Allen have, in their humble way, aided these four women.

And what of some of the noted New England firms who have had their part in

the erection and completion of this structure. Briefly I will tell you of some of them. So many have been the favorable comments upon the unusual treatment and beauty of the facade of the Theatre, that it is well to say the brick came from the kilns of C. H. Spring Co., Newton Lower Falls, being known as Exeter water struck brick and our good friend Marshall Spring has served us well in selecting and grading the brick for the correct shape and color. The good firm of Lovell and Hall furnished all the sash used throughout the Building and their materials are of the best. The cast and wrought iron stairways, railings, special fittings and other iron work were made and erected by A. L. Smith Iron Works of Chelsea and you will agree that they have given a very satisfactory piece of work.

As you enter the Theatre itself, as well as Repertory Hall, your attention will immediately be called to the color, beauty, character and unusual finish of the interior woodwork. The panelling, doors, mouldings, railings, architraves, etc., in fact, all of this work, came from the shop of J. F. Paul Co., Boston, artists in Architectural woodwork. Three of the most important essentials were installed under the supervision of one of Boston's best known contractors, namely J. S. Cassidy Co. This concern had charge of the plumbing, ventilating and heating and while practically all of their work is invisible and concealed in ducts made especially for the purpose, the results are what count and it is a pleasure to record the satisfactory manner in which all of these matters have been handled. Another sort of work is brought to one's notice when entering the Theatre and that is the quality and character of the plain and ornamental plastering all of which was cast and erected by Cathcart, Hallett and Goodwin, under the supervision of Mr. Goodwin, a member of the firm. Especially to be noted is the oak leaf motif which is used, in variation, in much of the ornamentation throughout the Theatre.

Unusually beautiful is the color scheme and in the painting throughout the Building and thanks are due Messrs. Schupbach and Zeller for their courteous interest and close cooperation with the Trustees in this important matter of decoration.

One of the most useful pieces of machinery included in the mechanical equipment is an Air Washing device by means of which all the air circulating in the Theatre is drawn through a fine spray or mist of cold water which removes all dust and dirt and then through eliminators

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and tempering coils which remove the moisture and bring the air to the proper degree of humidity and temperature. This device was manufactured by the B. F. Sturtevant Company, Hyde Park, Mass.

And when you are seated in the comfortable chairs and are enjoying the play as it unfolds before you, remember that the chairs were made and installed by the American Seating Company, and another good friend, Percy Butler, their local representative, has made it his job to see that you got seats of unusual width and well spaced.

To the layman, an electric light is just that. But could it have been possible for you to have watched the installation of the electric wiring system, by The Federal Electric Company, Boston, you would marvel that human ingenuity could fashion a Thing apparently so complex and yet so simple in operation. Miles and miles of wiring have been used to convey light and power to every part of the building and the system, with switchboard of most modern design, will meet every demand with perfectly diffused light. When the theatre is illuminated you will see what an excellent piece of work has been done. And while on this ever fascinating subject I must refer to the 50 foot cyclorama which has all the variability of the spectrum with the entire lighting equipment less than four feet from its surface, while the acting area of the stage is lighted by "soft-edge" lens units, all designed for The Repertory Theatre of Boston by Munroe R. Pevear and installed by the Pevear Color Specialty Co., of Boston, the concern which designed and furnished the stage lighting equipment for the new Guild Theatre in New York. This Pevear system is unique and you cannot fail to be impressed by the softness and naturalness of the stage lighting.

The illuminated electric sign on the exterior of the Theatre, announcing in cheerful and enticing color, the attraction of the week, was designed and built by The Federal Electric Supply Co., of Chicago, and was installed under the supervision of their Boston representative, Mr. George MacFarlane.

And now, I would ask you to pay especial attention to the very attractive lighting fixtures throughout the Theatre, the entrance to Repertory Hall and in the Hall itself. Many of the unusual pieces were selected for us by Mr. Spencer of Bigelow, Kennard & Co., Inc., from the art centres of Europe, others were especially designed, made and installed by this firm and much credit is due not only to Spencer but also to Mr. Frates for their advice and assistance in this important feature of the embellishment of the Theatre.

Many of the unusual and beautiful pieces of furniture were selected and supplied by William K. MacKay Co., Boston, and you who revel in the unusual

will find in these chairs, mirrors and lounges, etc., much to attract and delight.

And last but not least are our good friends, Jordan Marsh Co. This concern have supplied the carpets throughout the Theatre as well as all draperies, window shades, furniture and furnishings together with the beautiful drop curtain, which, by the way, is made of the finest grade of velvet imported especially for us from France.

The Trustees have asked me to express a word of appreciation to Mr. and Mrs. George W. Mitton who personally have given most freely of their time and thought to aid in carrying to completion that portion of the work entrusted to the care of Jordan, Marsh Co., and to Mrs. Mitton we owe thanks for choosing and securing the beautiful antique furniture in the Ladies' Rest Rooms and the Men's Smoking Rooms of this theatre. And to Mr. Wenck a further word of appreciation is due both for the care and thought he has given to the selection of fabrics, colorings and the many details which go to make up the furnishing of such a building. And my story would lack completeness without mention being made of the Architects, J. Williams Beal, Sons. The finished structure, erected from their plans and specifications with such modifications as were found necessary as the building progressed, is certainly one of beauty and comfort. John and Ray Beal and Ernest Hayward, with whom the Trustees have been more or less closely associated, are to be commended upon the results that have been obtained. And finally to our genial contractor, Jacob Shapiro, President of The Rawson Realty and Construction Company, are due the thanks of the Trustees. He has always been ready to aid us in the solution of the problems that have arisen from time to time and has given freely of his experience to bring into reality The Repertory Theatre of Boston.

And now my good friends, Sir Roger De Coverley the Fifth bids you Good Night. He has tried, in the brief space allotted him by Ye Editor, to give you an idea of the parts that have been played by those who have not only furnished the materials but have supervised their fabrication into this Beautiful Structure which will be a watch tower in the World of the Stage and which will be recorded in the Book of the Drama as the First Repertory Theatre in America.

*"Anon out of the Earth a Fabrick huge
Rose like an Exhalation, with the Sound
of dulcet Symphonies and Voices sweet."
Milton.*

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RIP VAN WINKLE

(Continued from Page 3)

the spectre crew an act by itself. This, he thought, would separate the poetical from the domestic side of the story.

"But by far the most important alteration," continues Jefferson, "was in the interview with the spirits. In the old versions they spoke and sang. I remember that the effect of this ghostly dialogue was dreadfully human, so I arranged that no voice but Rip's should be heard. This is the only act in which but one person speaks while all the others merely gesticulate, and I was quite sure that the silence of the crew would give a lonely and desolate character to the scene and add to its supernatural weirdness."

Towards the end of the summer of 1859 this version was produced by Jefferson at Carusi's Hall in Washington, under the management of John T. Raymond, and when he went to London he commissioned Dion Bouciacault to rewrite it, and this, the later version that Jefferson always used, was first acted at the Adelphi Theatre on September 4, 1865.

Its first performance in this country was in New York in 1866, and it was first acted in Boston at the Boston Theatre, the cast including, besides Jefferson, D. J. Maguinness, C. Leslie Allen, Mrs. J. B. Booth and Rachel Noah. The next year, another engagement was played, and thenceforward for many seasons Joseph Jefferson in "Rip Van Winkle" was one of the standbys of the Boston theatrical season.

AN ACTOR STOPPED ACTING

David Garrick was playing the title role in "Macbeth" one evening and several of the parts were filled by actors who had just joined Garrick's company. The role of one of The Murderers, in Act III., in particular, was taken by a man new to Garrick's ways.

The furtive conversation between Macbeth and The Murderers, who had crawled in under the corner of the banquet tent to report Banquo's death, had just begun when Macbeth leaned forward, scanned the murderer's face and remarked casually:

"There's blood upon thy face!"

The line was read with such naturalness that the actor forgot for an instant that he was only acting. Involuntarily raising his hand to his face, he exclaimed in a tone audible all over the house:

"The Devil there is!"

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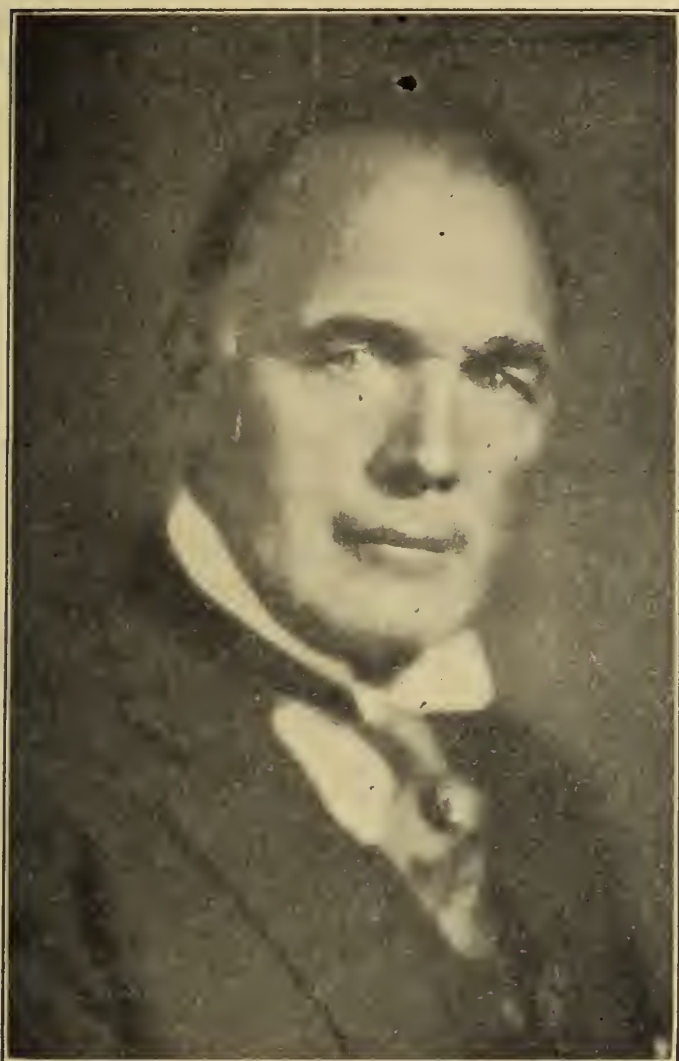
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adoption and citizenship, but Australians by birth. In Australia they no doubt early imbibed the dauntless pioneer spirit necessary to carry out any new and difficult enterprise. The outcome of their pioneer work for Repertory in Boston, is The Repertory Theatre of Boston. This unique and beautiful home for repertory has the honor to be the first civic repertory theatre in the United States, and has been declared tax exempt by state and city. It opens its doors for the first time to the public on Tuesday evening, November the tenth, with a brilliant company of players in Richard Brinsley Sheridan's comedy, "The Rivals."

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November, 1925

Vol. I, No. 8

THE REPERTORY SEASON BEGINS

The first performance at The Repertory Theatre of Boston on November 10, 1925, is historic in the dramatic annals of this city not merely because it marks the opening of a new playhouse. It is much more than that, much more indeed than a mere beginning. It is, in fact, the continuation of a great enterprise begun more than ten years ago, and that went on uninterruptedly, first with nine seasons of acting by the repertory company founded by Mr. and Mrs. Henry Jewett and then by the year just ending which brings into being The Repertory Theatre of Boston.

The list of plays that appears in the pages of the program for our opening week shows how much was accomplished during those years. It discloses a remarkable repertory, and it will well repay careful perusal. It contains the names of many playwrights from Shakespeare and Sheridan to Shaw and Galsworthy, and it reveals the almost limitless extent of the English drama from which the producer is enabled to select a repertory.

As this list was diversified in the past, so will it be in the future during the seasons to come at The Repertory Theatre of Boston. It will embrace every form of drama, both by American and by English dramatists; it will include the most famous names and it will offer many masterpieces to Boston playgoers that would not otherwise be given here. No amount of care and industry will be spared to bring to Boston plays new and old that are worth while, and no pains and expense will be spared to have them produced and acted worthily. The resources of The Repertory Theatre will be complete, the scenic, lighting and all the stage accessories will be unrivalled by those of any modern theatre,

and it is only necessary to add that the proof of success will be in the acting. To that end has been engaged a company, every one of which is a member of the Actors' Equity Association, and that certainly is unrivalled among any other similar group of players.

FRANCIS WILSON RETURNS AS BOB ACRES

(Reprinted from the October Number of Equity, the Official Organ of the Actors' Equity Association)

The opening of The Repertory Theatre of Boston, for which a claim as America's first civic theatre has been made by its sponsors, will occasion the return to active duty of Equity's President Emeritus, Francis Wilson, for the part of Bob Acres in Sheridan's "The Rivals."

It was in this role that Mr. Wilson won ovations when he made brief appearances in the production of "The Rivals" by The Players in 1921 and the Equity Players in 1922.

Following the run of "The Rivals" there will be a revival of "Rip Van Winkle" in the direction of which Mr. Wilson will be associated with Mr. Henry Jewett. In "Rip" Mr. Wilson will play the title role so long associated with his close personal friend, Joseph Jefferson.

For some time Mr. Wilson, who was Jefferson's biographer, has been interested in the play, and has been hard at work on the book of the play, studying it with an eye to an adaptation which will take advantage of the recent developments in stagecraft, without losing the essential simplicity which made the old piece so charming.

In accepting the invitation of the Trustees to participate in the opening of The Boston Repertory Theatre, Mr. Wilson declared that the action of the State of Massachusetts in giving official recognition to the theatre as an educational institution entitled to exemption from taxation when conducted without profit to the individuals concerned in its administration should be followed by other states, and that this recognition of the theatre's functions will open a new door to the whole theatrical profession.

Equity is very happy to welcome Mr. Wilson on this his latest excursion from retirement, and hopes that it will bring him every joy he could wish.

It is certain that he will bring to "Rip Van Winkle" an added depth of understanding which will make his portrayal of it a revelation. There will be not only all the wealth of technical proficiency in the characterization, but Mr. Wilson's personality will cause this immortal part to stand out as a culmination of his long and brilliant career.

The eyes of everyone interested in the theatre will be turned towards Boston to see how the Civic idea will develop, and will watch with greater interest the working out of the different policies planned, particularly as to the "Repertory," and the response of the public.

There is room for this kind of theatre, and its success will undoubtedly lead to the establishment of others by different States and municipalities throughout the country.

SHAKESPEARE AND SHAW

William Poel, a leader and organizer of Elizabethan performances of Shakespeare's plays, and an actor in them, has been drawing amusing comparisons between Shakespeare and Shaw. He believes that Shakespeare and Shaw are the most modern dramatists each in his own age. Both possess tremendous courage, and both always insist that thinking must be followed by action, talking by doing. But Shakespeare, the poet of love, was a favorite with the courtiers, for whom he created those heroines who, when all is said, speak only as a man wants to hear a woman speak. Shaw's women, explains Mr. Poel, like his men, are all for reality, and the romanticism of Shakespeare's day has given way to plain speech. Mr. Poel suggests that Shakespeare hated sentimentalism as much as does Shaw, but being an artist to his finger tips, he had more sympathy with it. Both dramatists suffer from not being taken seriously by the leaders of thought each in his own day, and both sound the 'noble commonplace' of human speech, Shakespeare in the language of his day, Shaw in the slang of ours.

Miss Neverstop, seating herself between two muchly engrossed elderly men, exclaimed: "A rose between two thorns."

"No, madam," retorted one; "say, rather a tongue sandwich."—*International Book Review.*

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